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Samson Agonistes 1665-6.

Here Milton has :

Not willingly, but tangled in the fold
Of dire necessity.

What are we to understand by 'fold?' Since 'dire necessity' is obviously from Horace, *Od.* 3. 24. 6, as noted long ago by Todd, we might think of his *laqueis*, line 8. However, this, while it may have yielded a suggestion, would give 'net,' 'gin,' or 'snare' (all Miltonic words), but hardly 'fold.' These three words are common enough in the Bible, too ; but the turn of phrase here is not Scriptural.

Milton's original is rather Greek, and a comparison of certain passages from the Attic dramatists shows that we may render 'fold' by 'coil,' or, more generally, 'toil(s).'

The first passage we may consider is Sophocles, *Ant.* 343-7 :

κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει
καὶ θηρῶν ἀγρίων ἔθνη, πόντου τ' εἰναλίαν φύσιν
σπείραισι δικτυοκλώστοις
περιφραδῆς ἀνὴρ.

('And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the *meshes* of his woven toils [in the *coils* of woven nets].—Jebb).

Here the meaning is literal, but perhaps Milton adapted such a phrase as σπείραισι δικτυοκλώστοις, and contaminated it with such a one as we find in Aeschylus, *Prom.* 1076-9 :

εἰδύαι γὰρ
κοῦκ ἐξαίφνης οὐδὲ λαθραίως
εἰς ἀπέραντον δίκτυον ἄτης
ἐμπλεχθήσεσθ' ὑπ' ἀνοίας,

which Plumptre renders :

For now with open eyes,
Not taken unawares,
In Atë's endless net
Ye shall *entangled* be
By folly of your own.

Here we have 'entangled' and 'net' (cf. *Agam.* 358 ff., 1115, 1382, 1492 ; even of Dike, *Agam.* 1611), as, in the passage from the *Antigone*, we have 'coils.' Nor should we overlook Orestes' characterization of the robe in which Agamemnon was slain, *Choeph.* 998-1000 :

ἄγρευμα θηρὸς, ἣ νεκροῦ ποδένδυτον
δροίτης κατασκήνωμα ; δίκτυον μὲν οὖν
ἄρκυν τ' ἂν εἴποις καὶ ποδιστήρας πέδας,

where Plumptre has :

A wild beast's trap?—a pall that wraps a bier,
And hides a dead man's feet?—A *net*, I trow,
A *snare*, a robe *entangling*, one might call it.

Add Euripides, *Orestes* 25-26 :

ἣ πόσιν ἀπείρω περιβαλοῦς' ὑφάσματι
ἔκτεινεν,

which Way translates :

Who trapped in tangling toils her lord, and slew.

Cf. *Orestes* 1315 :

στείχει γὰρ εἰσπεσοῦσα δικτύων βρόχους,

which Way renders :

For into the net's meshes, lo, she falls.

The suggestion of 'robe' is what occurs to one in first reflecting upon Milton's 'fold,' yet the latter is not inevitably restricted to a garment.

It is interesting to find that Shakespeare has (*Hen. V.* 5. 1. 20-21) :

Dost thou thirst, base Trojan,
To have me *fold* up Parca's fatal web ?

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STRAY NOTES.

TENNYSON, *Princess* 3. 11.

The circled Iris of a night of tears

is doubtless a reminiscence of Shakespeare, *All's Well* 1. 3. 156-8 :

What's the matter
That this distempered messenger of wet,
The many-colored Iris, rounds thine eye.

This I did not see when I wrote the note in my edition.

DANTE, *Inf.* 26. 52-3.

A classical mention of the divided flame, which Scartazzini has missed, is Seneca, *Ced.* 311-3, which Miss Harris translates :

The stubborn flame is split
In two, and one discordant half divides
Again. I shudder, father, at the sight.

'Je n'en vois pas la nécessité.'

It is well known that the Comte d'Argenson, Intendant of Paris, on Desfontaines' remarking to him by way of excuse, 'Il faut bien que je vive,' made reply, 'Je n'en vois pas la nécessité.' This has been traced back to Tertullian, *Idolat.* 5 (see King's *Class. and For. Quot.*, No. 1184). A more ultimate source seems to be Seneca, *Epist.* 12, s. f.: 'Malum est in necessitate vivere, sed in necessitate vivere necessitas nulla est. Quidni nulla sit? Patent undique ad libertatem viæ multæ, breves, faciles. Agamus Deo gratias quod nemo in vita teneri potest; calcare ipsas necessitates licet.' See also his *Phœn.* 153, and Cunliffe's remarks upon it in his *Influence of Seneca upon Elizabethan Tragedy*.

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A NOTE ON THE *Introduzione alle Virtù*.

Among the numerous works of Mediæval literature which were influenced more or less powerfully and directly by the *Consolatio Philosophiæ* of Boëthius, one of the most interesting, by reason both of its linguistic and literary excellence, and also of the doubts attaching to its authorship and the date of its composition, is the *Introduzione alle Virtù*, attributed to Bono Giamboni. Gaspary¹ states that the Latin work served as a model for the Italian, and this statement, though not based upon a thorough investigation,² seems reasonable, since Boëthius is quoted in the *Introduzione*,³ and since points of resemblance between the Latin and Italian works abound.

Any investigation into the sources of the *Introduzione* should take account, not only of the work of Boëthius, but also of the *Elegia de diversitate*

fortunæ et philosophiæ Consolatione, of Arrigo da Settimello, since the *Introduzione* and the last-named work bear a striking resemblance to each other in at least one particular. When Philosophy first appears to the author of the *Introduzione* he notices that from her is generated a brilliant light:

"E della detta figura nascea una luce tanto grande e profonda, che abbagliava gli occhi di coloro, che guardare la volieno; sicchè poche persone la poteano fermamente mirare. E della detta luce nasceano sette grandi e maravigliosi splendori, che alluminavano tutto il mondo."⁴

The identity of these seven splendors, which is not revealed in the text of the *Introduzione*, would appear to be the seven sciences of the trivium and the quadrivium. That they are such is not a matter of conjecture, highly probable in the present case, since these sciences are personified as goddesses who accompany Philosophy when she first appears to Arrigo da Settimello:

Hanc phronesin dictam septens cohors comitatur,
Præbuit officium cuilibet illa suum.
Prima fovet pueros; alia soligizat; amœnat
Tertia colloquiis: perticat illa solum;
Hæc abacum monstrat; alia philominat; et altum
Erigit ad superos septima virgo caput.
His prædicta dea sedit comitata deabus.⁵

That the author of the *Introduzione* had easy access to the work of Arrigo da Settimello is certain, since we learn from F. Villani that "Henrighettus . . . primam discentibus artem aptissimus, per scholas Italiæ continuo frequentatur."⁶ It would, therefore, seem that the identity of the seven splendors is not a subject for doubt. And whereas in this instance Arrigo offers a source for the *Introduzione*, in Boëthius we find no mention of any seven splendors, or any equivalent thereof.

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¹ *Op. cit.*, p. 234.

² Leyser, *Historia poetarum et poematum mediæ ævi*, Halæ. Magdeb., 1721, p. 476.

³ *Storia della lett. ital.*, I, 165.
⁴ Casini (Gröber's *Grundriss*, II, 3, 1, pp. 44, n. 3), draws attention to the need for an investigation of the sources of the *Introduzione*.

⁵ Cf., for example, ed. Tassi, Florence, 1836, p. 233.

⁶ Quoted by Milanese (*Il Boezio e l'Arrighetto*, Florence, 1864, p. lxxii), without page reference from F. Villani, *De Henrico a Septimello*, in *Liber de civitatibus Florentiæ famosis civibus*, Florentiæ, Mazzoni, 1846, which is inaccessible to me.